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Listed Building Consent: Design & Access Statement
Pall Mall Levels 09-10

ID:SR
SHEPPARD ROBSON

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Project Number: 10157

Project Title: Pall Mall Levels 09-10

Revision	Date	Status	Issue Purpose	Originator	Authorised
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1.0 INTRODUCTION

This Design and Access Statement has been prepared by ID:SR and Sheppard Robson in support of a Listed Building Consent application for the proposed fit-out of Levels 9 and 10 at Pall Mall Court, 67 King Street, Manchester. The fit-out will establish a new home for Sheppard Robson's Manchester studio.

Additional input has been provided by Cubic Works MEP Engineers, DBX Acoustics and Stroma Building Control. The statement explains how the proposed development is a suitable response to the site and its setting, and demonstrates that it can be adequately accessed by prospective users.This document accompanies the planning application for Levels 9 and 10 at Pall Mall Court, 67 King Street, Manchester. It is intended to supplement the information required by Manchester City Council by summarising the functional requirements of the brief, together with the architect's interpretation of the existing building and the response to it.

Section 42 of 2004 Town and Country Planning Act substituted the Section 62 of the 1990 Act so as to provide a statement covering design concepts, principle and access issues submitted with an application for planning permission. It states that one statement should cover both design and access, allowing applicants to demonstrate an integrated design approach that would deliver inclusive design and address a full range of access requirements throughout the design process.

A key purpose of the Design and Access Statement is to achieve good design, supporting the role in the delivery of sustainable development through the planning system. This is a fundamental objective of the Planning Policy and as such is reflected in the National Planning Policy Framework; specifically Section 16: Conserving and Enhancing the Historic Environment, with full regard to the statutory duties established by Sections 16 and 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990, which require special regard to be given to preserving the building, its setting, and any features of special architectural or historic interest.

Sheppard Robson holds a unique position in relation to this application. The practice served as architect for the comprehensive restoration and refurbishment of Pall Mall, completed in 2025 on behalf of Bruntwood SciTech, and was responsible for the preparation of the Tenant Fit-Out Design Guide (hereafter referred to as the TFOG) — the heritage-sensitive framework, guiding and advising all Category B fitout works within the building. The TFOG has been formally approved by Manchester City Council (MCC) as part of the compliance conditions associated with Planning Permission Ref: 133879/FO/2022 and Listed Building Consent Ref: 133880/LO/2022.

As occupier of Levels 9 and 10, Sheppard Robson is uniquely placed to ensure that its own fitout proposals respond to and acknowledge the principles of the approved heritage framework, the design intent of the building, and the requirements of the Grade II listing.

This document should be read in conjunction with the supporting documents accompanying this document.



PALL MALL ARRIVAL FROM POLLEN SQUARE

2.0 CORE OBJECTIVE

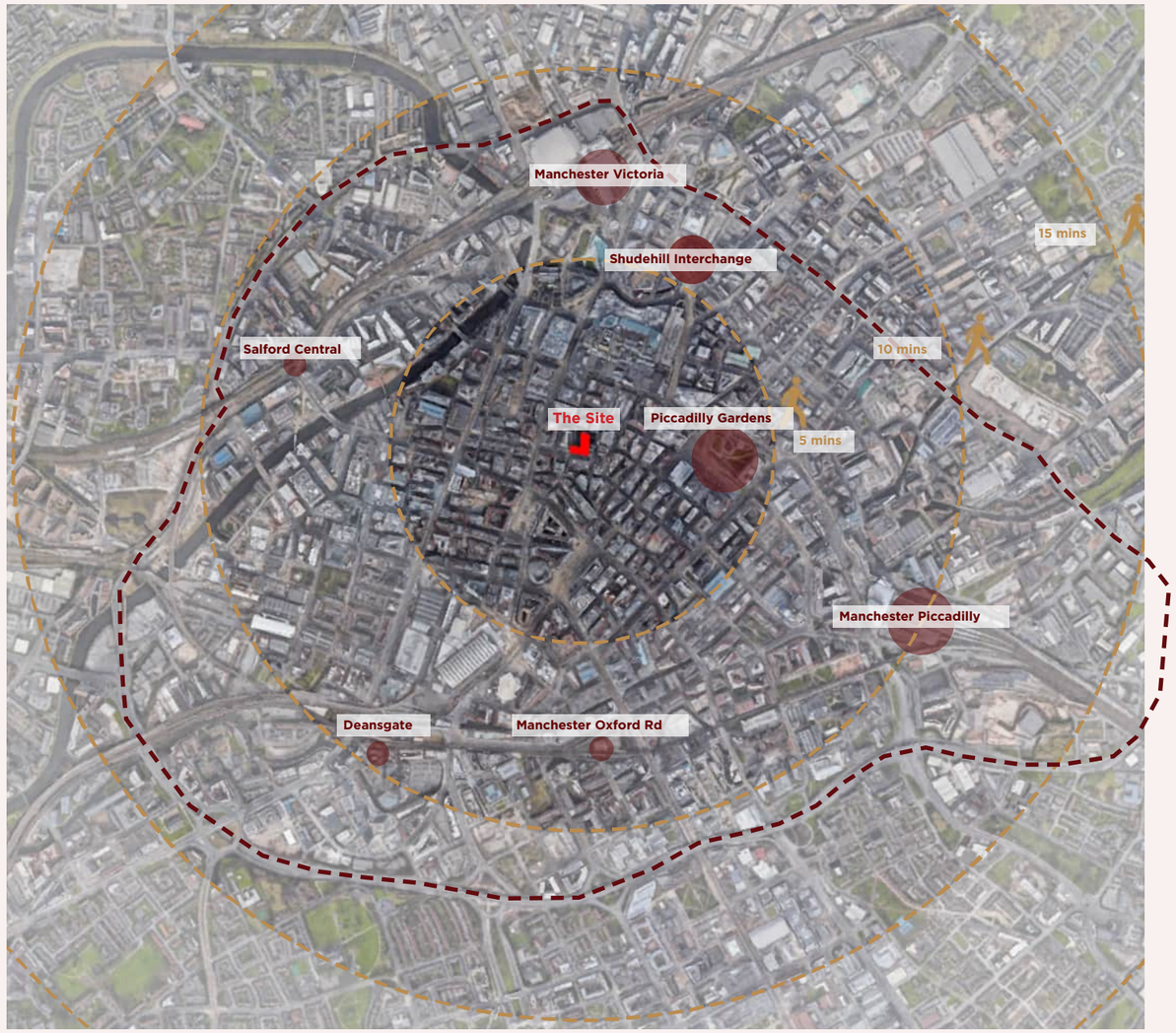
2.1. Location

Site Address: Pall Mall, 67 King Street, Manchester M2 4PD

Pall Mall Court is located within Manchester's Central Business District, positioned on a gently sloping site bounded by King Street to the south, Marsden Street to the north, Pall Mall to the west, and Brown Street to the east. The building's principal entrance is situated centrally within the plot off the newly named Pollen Square. The property lies within the Upper King Street Conservation Area, which acknowledges its contribution to the historic and architectural character of the wider city centre.

The site is well connected to the public transport network, with multiple Metrolink tram stops — including St Peter's Square, Piccadilly Gardens, Market Street, and Exchange Square — are all within a five-minute walk. In addition, Manchester Victoria, Manchester Piccadilly, and Manchester Oxford Road are all located nearby and provide regional and national connections. Piccadilly Gardens Bus Station is a short walk to the north-east, and the site is served by a broad network of bus routes.

Sheppard Robson's occupation of Levels 9 and 10 supports an active and sustainable travel approach for studio staff, reinforced by the provision of secure cycle storage and end-of-trip shower and changing facilities within the building as part of the original redevelopment.



LOCATION PLAN

KEY

- Manchester Ring Road
- Transport Node
- Walking Distances

2.2. Stakeholders

Pall Mall is owned and managed by Bruntwood SciTech, who hold freehold ownership of the building and obtained the Planning Permission and Listed Building Consent for the comprehensive redevelopment of the asset.

Bruntwood SciTech specialise in the adaptive reuse and sustainable redevelopment of key city-centre assets, with a track record of delivering high-quality workplaces that respond to the needs of contemporary occupiers while respecting and enhancing the significance of historic buildings.

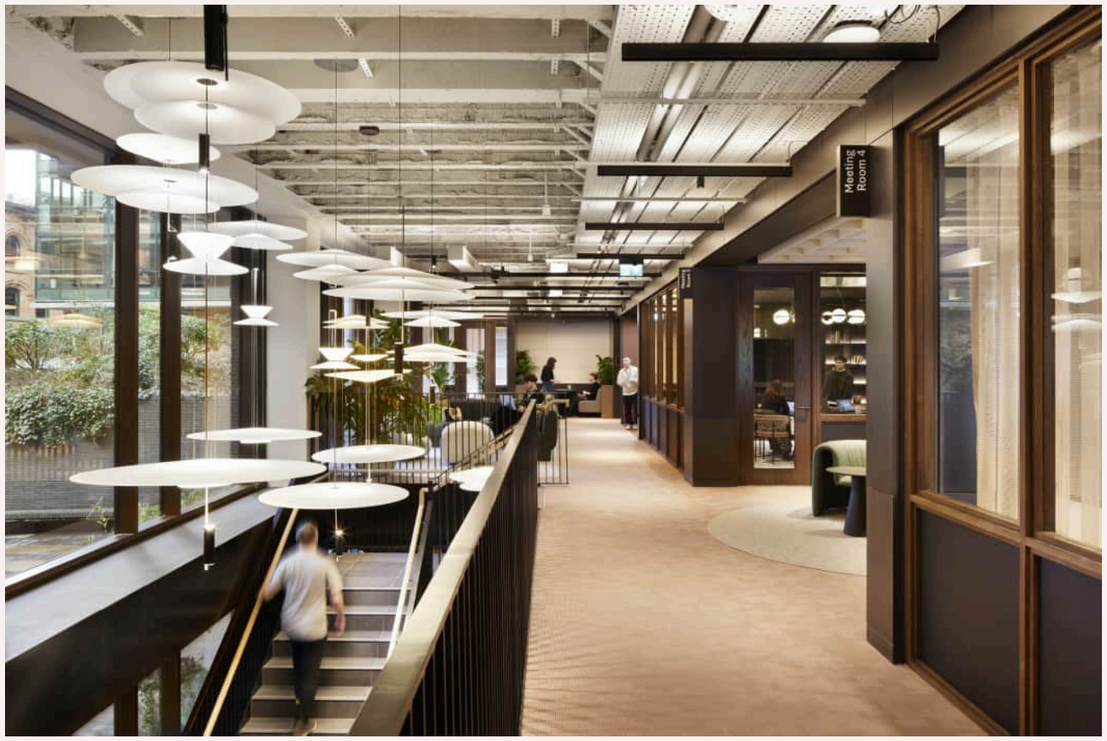
Sheppard Robson is a collective of architects, interior designers and masterplanners, with its main studio founded in 1938 in London. With a team of over 450 people, we design buildings, spaces and places that are people-centred and precision-made. Our family includes our interior design specialists ID:SR and AXIS, which applies our detailed design expertise to major projects by others.

The Manchester studio was founded in 2000, and has been based in City Tower since 2008. The Manchester studio employs around 100 people and work on projects primarily across the North of the England and Wales.

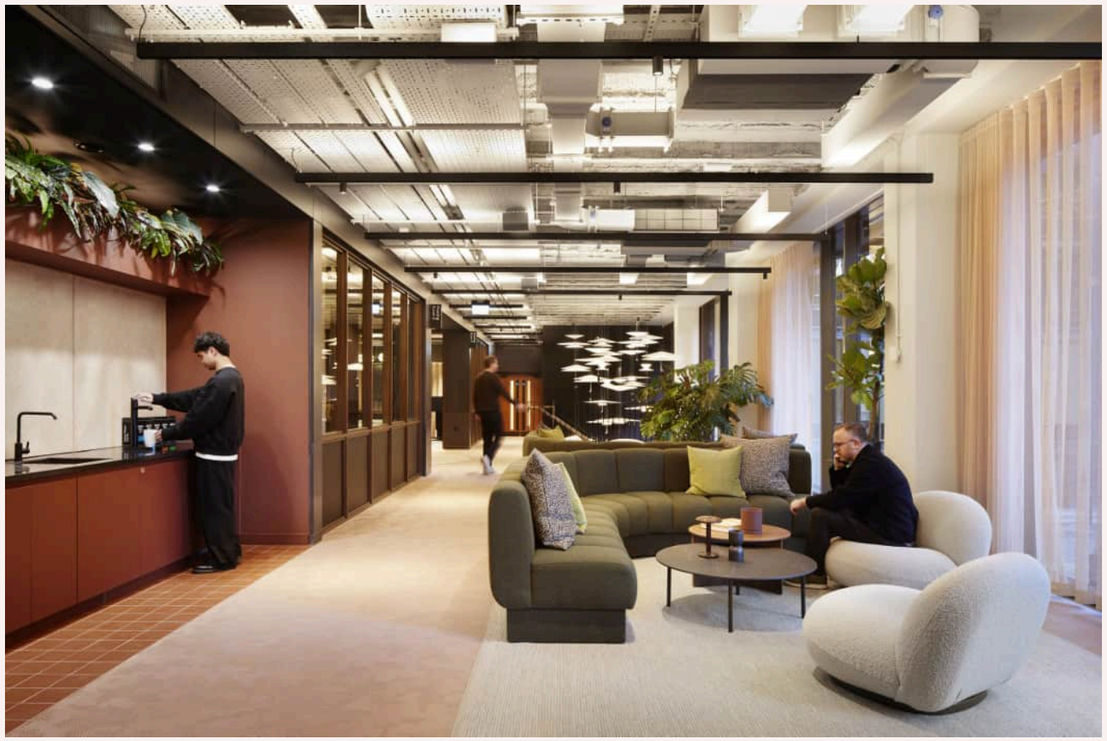
2.3. Project Aspirations

Sheppard Robson's relocation of its Manchester studio to Levels 9 and 10 of Pall Mall Court represents a natural continuation of the practice's long term involvement with this landmark building. Occupying the top two floors of the tower, the new studio reflects the practice's commitment to the city, to the quality of the building it has played a central role in reviving, and to the values of design excellence and heritage stewardship that underpin its work.

Sheppard Robson's intention is to continue the high quality, sustainably-led design and fitout of their demise, as Bruntwood have committed to as part of the original refurbishment works. The new Manchester studio aims to represent and facilitate the practice's long term vision, supporting our continued growth, whilst offering the practice the ability to showcase our work in a building that we have successfully brought back to life.



PALL MALL INTERIOR BY ID:SR



PALL MALL INTERIOR BY ID:SR

3.0 SITE CONTEXT

3.1. Pall Mall History

Pall Mall is a Grade II listed building (listed on 4th December 2000) and is situated within the Upper King Street Conservation Area (designated by Manchester City Council on 4th November 1970). The building is recognised as a significant example of high-quality post-war modernist commercial architecture and has been described by Historic England as an exemplar of its type.

The building replaced a demolished Waterhouse designed building on the site and was designed by Brett, Pollen & Teggin Architects. Construction took place between November 1966 and December 1968. Originally commissioned as the Manchester headquarters of London Assurance Ltd, the building entered multi-tenancy upon completion following a corporate takeover by the Sun Alliance Group during the construction phase.

Architecturally, the building is defined by its Z-shaped plan — formed by a six-storey King Street block, a twelve-storey central spine block, and a six-storey Marsden Street block — and by its highly distinctive façade composition. The original curtain wall glazing system comprised of bronze-painted aluminium framing set in projecting oriels, with bronze-tinted glass and grey-bronze handmade ceramic mosaic cladding to the service core towers.

Pall Mall Court remained in multi-tenancy office use throughout the late twentieth and early twenty-first centuries, though the condition of the original 1960s curtain wall glazing system deteriorated significantly over time.

Following a period of near-vacancy, the building was comprehensively restored and refurbished by Bruntwood SciTech, with Sheppard Robson appointed as architect for the project. The redevelopment included a like-for-like renewal of the heritage curtain wall system, restoration of the internal and external handmade mosaic tiles, a full overhaul of the mechanical and electrical services, structural interventions at lower levels to improve the occupier arrival experience, the introduction of additional storeys to the King Street and Marsden Street blocks, and the creation of a new rooftop terrace. The project was completed in 2025 and achieved an EPC A rating, BREEAM Very Good, and a net zero carbon operational design.



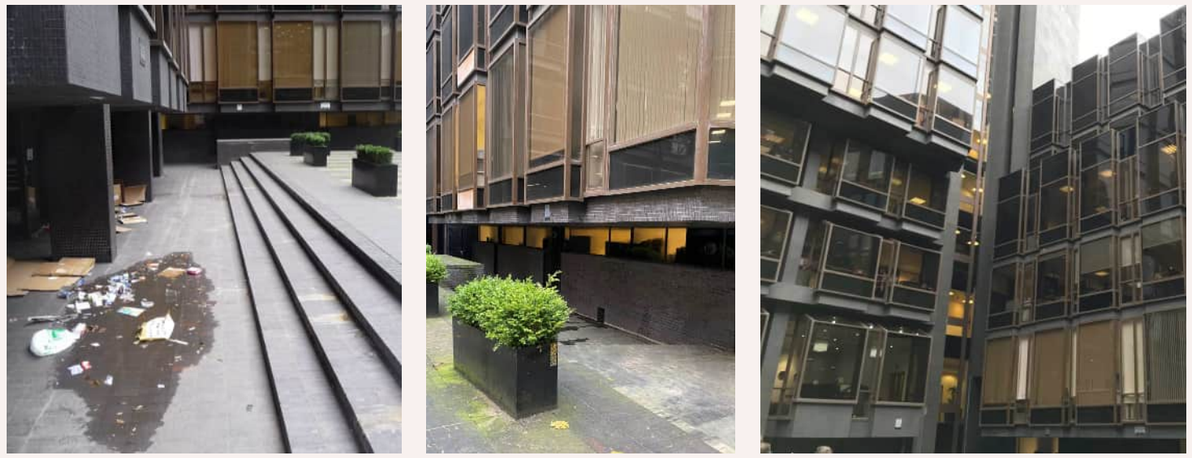
FORMER PALL MALL SITE BUILDING



PALL MALL COURT C.1968



PALL MALL COURT INTERIOR DESIGN C.1968



PALL MALL COURT PRIOR TO REFURBISHMENT

3.2. Landlord Refurbishment

Bruntwood has delivered a significant redevelopment of Pall Mall, carefully balancing the preservation of its historic character with the demands of a modern, sustainable workplace. At the heart of the scheme was the replacement of the Grade II listed glazed façade, undertaken with sensitivity to heritage while upgrading the building envelope to meet contemporary standards of performance and appearance.

The project also included a full strip-out of asbestos and all legacy building services, creating a clean slate for modern infrastructure. Sustainability was a key driver behind the redevelopment, with the installation of new, highly efficient heating and cooling systems designed to reduce energy consumption, minimise operational costs, and support long-term environmental performance.

Across all tenant areas, raised access flooring has been introduced (utilising reclaimed panels) installed throughout at a height set to balance service void depth with available floor-to-soffit clearance, providing flexibility for future workspace layouts and the integration of building services. In addition, welfare facilities have been fully upgraded and thoughtfully positioned adjacent to vertical circulation routes, ensuring ease of access and improving user experience throughout the building. The lower floors have also been developed to incorporate a range of welfare facilities including a gym, cafe, lounge and meeting rooms, accessible to all building users.

At Levels 9 and 10, the CAT A works have delivered a clean, flexible, and well-serviced tenant shell. The exposed concrete ribbed soffit has been sprayed in RAL 7044 Silk Grey throughout, with exposed services painted to match, providing a coherent and neutral backdrop for tenant fitout.

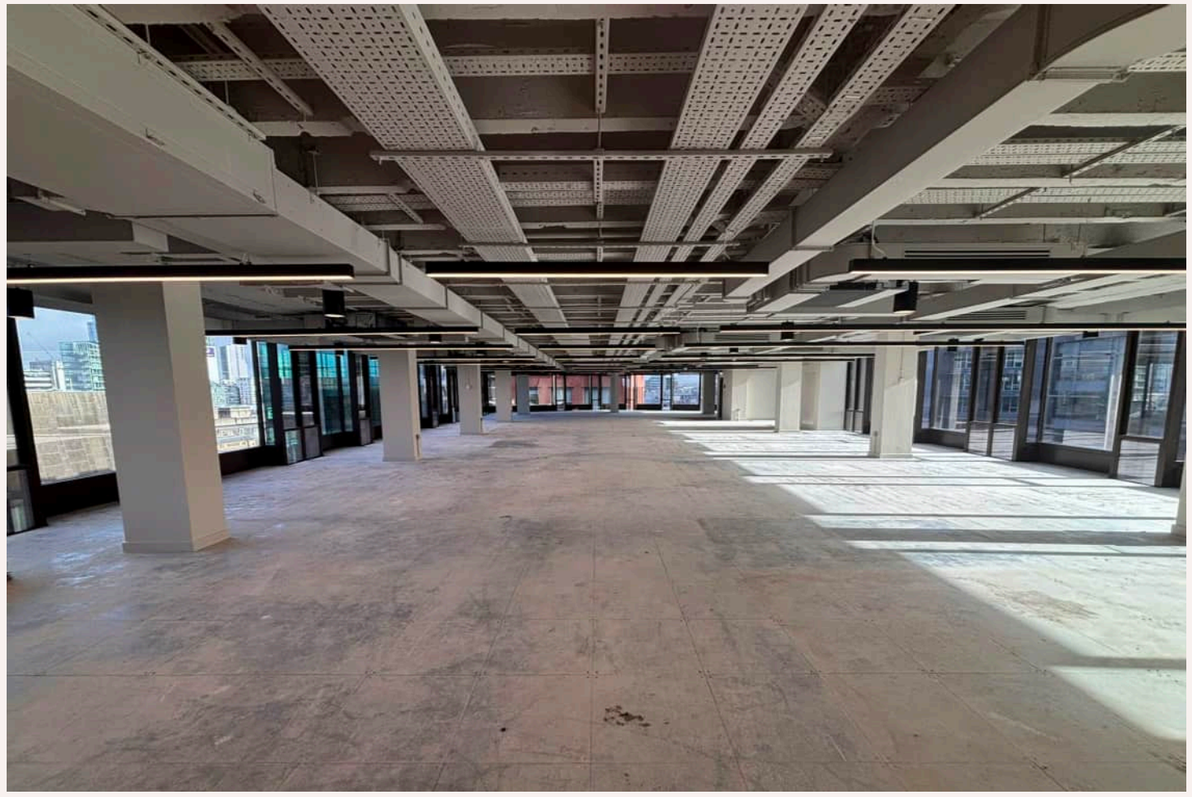
This comprehensive redevelopment has not only safeguarded Pall Mall's architectural heritage but has also repositioned the building as a high-performing, sustainable, and adaptable environment that meets the needs of today's tenants while anticipating those of the future.

3.3. Tenant Fitout Guide

Externally and internally the landlord wishes to maintain visual consistency of the building as a whole. To encourage this, the landlord has developed the Tenant Fitout Guide, which sets out a framework for the design of tenant spaces.

The design guide has been prepared to assist tenants undertaking works within Pall Mall, Grade II listed building where sensitivity to historic fabric and statutory obligations is paramount. It is not intended to serve as a step-by-step instruction manual, nor to constrain creativity. Rather, it sets out key parameters and reference points which are both contextually appropriate and compliant with statutory requirements.

ID:SR and Sheppard Robson have used the Tenant Fitout Guide as a reference point, to ensure that whilst the fitout is bespoke to the needs of the occupants and representative of the practice, innovation and design quality are achieved in balance with the heritage setting.



EXISTING CONDITION OF THE CAT A FLOOR PLATE

4.0 DESIGN STATEMENT

4.1. Design Principles & Concept

The proposed fitout of Levels 9 and 10 at Pall Mall establishes a new studio for Sheppard Robson's Manchester office. As the architectural practice responsible for the restoration of the building, the design of the studio represents a direct and tangible expression of the practice's values — combining heritage sensitivity, sustainability, and design excellence within a space that will serve as both a creative working environment and a client-facing venue.

The fitout has been developed in close accordance with the parameters and guidance set out within the TFOG, aligning with the approved heritage framework and with the wider design ethos of the building. All proposed interventions are lightweight, reversible, and carefully designed to cause no harm to any element of heritage significance. No alterations are proposed to any landlord areas, to the restored mosaic tiling, to the replica heritage doors, or to the curtain wall façade. The proposals are entirely confined to the tenant demise zone of Levels 9 and 10, as defined by the lease plans included within the appendices.

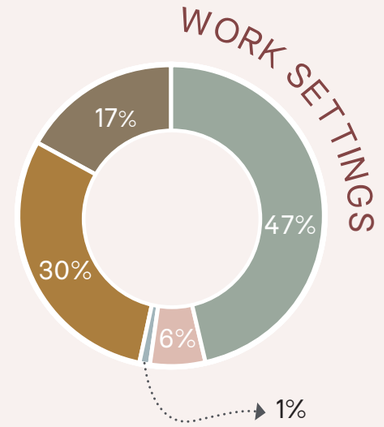
The design responds to the particular qualities of the building — the rhythm and geometry of the curtain wall façade, the character of the bronze-tinted glazing and the raw materiality of the exposed concrete ribbed soffit, seeking to weave these qualities into the daily experience of the studio. The material palette draws direct reference from the mid-century modernist character of the building, interpreting it through a contemporary lens to create a workplace environment worthy of an architectural practice that has invested substantially into the building's future.

The total net area of the fitout spans approximately 927m^2 across the two floors, with each floor extending to approximately 463.6m^2. The design supports a range of work settings and spaces with a total seated provision of 194 across both floors, comprising 91 bookable fixed workstations, providing an area per bookable seat of approximately 10.2m^2. This provision reflects the flexible and varied working patterns of an architectural practice, where concurrent in-office presence is managed operationally to align with the building's fire strategy, which limits maximum occupancy to 60 persons per floor.

Access to and within the fitout is step-free throughout, with all floor finish transitions detailed to achieve flush surfaces in compliance with Part M of the Building Regulations. A ramp is provided at the suite entry threshold to address the nominal level change at the raised access floor boundary, ensuring equitable access for all users. Accessible meeting rooms and workstations are distributed across both floors.

FWS - 81
Touchdown - 10
Meeting - 47
Collaboration - 35
Focus - 2

TOTAL SEATS: 194 (91 bookable)
Area per desk (FWS only): 11.4m2
Area per bookable desk (FWS & touchdown): 10.2m2



ACCOMMODATION

Individual:
- 81 x 1500mm Desks
- 2 x Focus Rooms/1:1's
- 4 x Existing Focus Booths

Meeting:
- 1 x 3P Meeting Room
- 1 x 4P Enclosed Meeting Pod
- 1 x 8P Open Meeting Room
- 2 x 14P Meeting Rooms
- 1 x Library

Collaboration:
- 1 x Collaboration
- 1 x Client Arrival

AREA SUMMARY

9th Floor Area: 4,993 sqft / 463.6m^2
10th Floor Area: 4,993 sqft / 463.6m^2

Total Area: 9,986 sqft / 927m^2

SUMMARY OF WORK SETTINGS

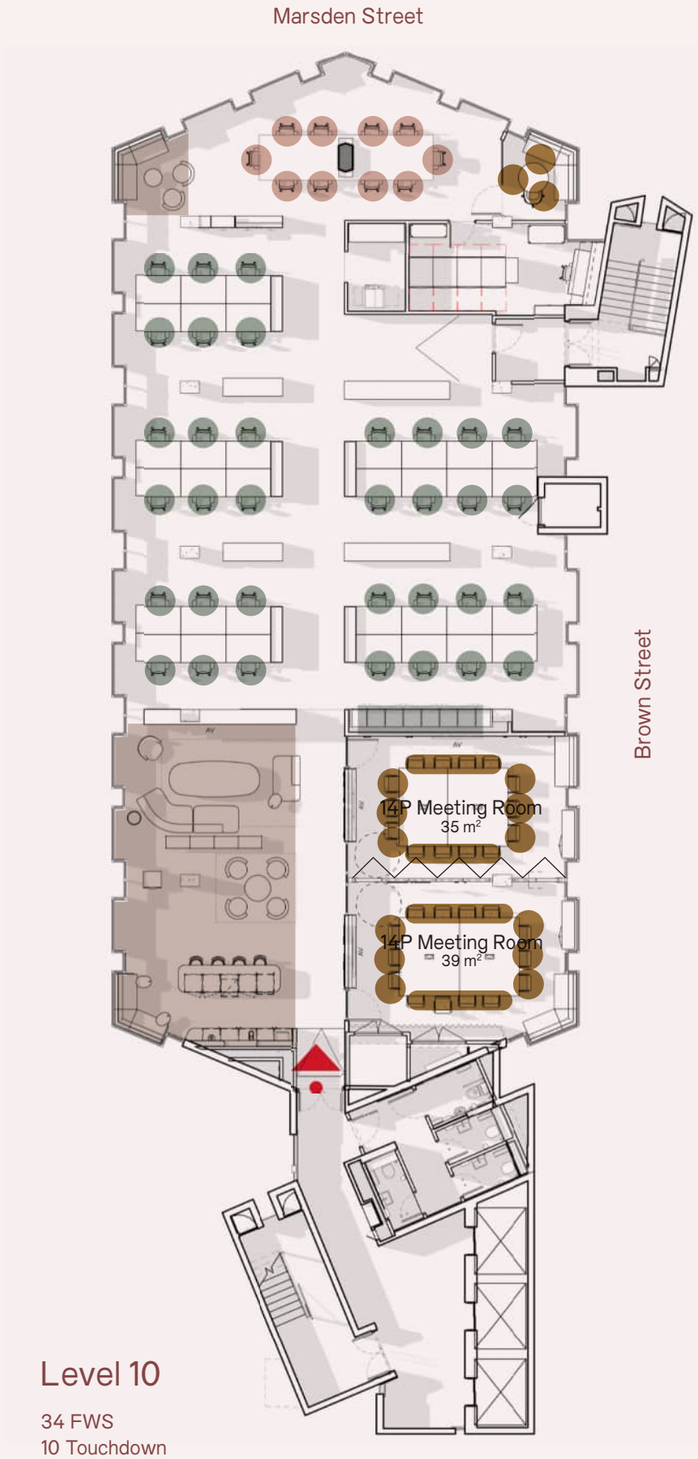
4.2. General Arrangement - Level 10

The spatial arrangement of the fitout is organised across two floors, each with a distinct identity and function that together create a coherent and considered workplace.

Level 10 accommodates the client-facing areas of the studio. Positioned on the top floor of the tower, benefiting from the building's most commanding views across Manchester city centre, this floor is conceived as a premium and hospitable environment designed to welcome clients, host design reviews and collaborative sessions, and present the practice and its work. The layout is structured around a central client arrival zone, served by a dedicated refreshment point and refreshment island, from which two fourteen person meeting rooms are accessible. The two meeting rooms are divided by a folding partition, with integrated acoustic panels and writeable, magnetic surfaces, allow the room to operate as a single larger meeting room, in a range of settings and arrangements to enhance flexibility. A touchdown zone with integrated AV and storage wall, for models and reference material, completes the arrival space that can be used as a casual lounge space or for presentations and design reviews.

There is space for 34 fixed workstations on the Level 10, with a print station, comms room, three person meeting room, and a touchdown collaboration space being located at the apex of the floor plan.

The design of Level 10 is deliberately considered in its material selection and spatial composition, establishing the quality and character of the practice from the moment of arrival. The wall at the transition between the arrival zone and meeting accommodation will have magnetic wall panels that provide both functional flexibility as a surface for design communication, but also a curated showcase of the practice's portfolio, directly reflecting the nature of the practice's work.



LEVEL 10 WORK SETTINGS

- FWS - 34
- Touchdown - 10
- Meeting - 31
- Collaboration - 25
- Focus - 0

Level 10

34 FWS
10 Touchdown

4.3. General Arrangement - Level 9

Level 9 accommodates the primary working studio. The majority of the floor plan is dedicated to open-plan desk provision with 47 fixed workstations, supported by a print station and two dedicated focus rooms for individual concentration and one-to-one meetings, four focus booths. Close to the entrance to the floor is dedicated cloak-room/storage area. Located at the far end of the studio is a semi-open library space and separate collaboration table, both with integrated storage and AV walls, providing space for collaborative meetings, presentations and drop-in workshops.These settings support the range of working modes required within a dynamic architectural studio, from sustained individual focus to ad hoc team discussion, within an environment that limits partitions and maximises the quality of natural light . Additionally, one of the focus rooms will incorporate a fold down medical bed, to provide additional functionality enhancing the staff welfare provision.

The staff refreshment and collaboration zone at the apex of the plan provides a generous heart to the studio floor, comprising a refresh point, a refreshment island, banquette seating with integrated planter and window banquette seating along the perimeter. This area functions as a social anchor for the studio, supporting informal connection, design conversation, and collaborative working.

The semi-enclosed library and teapoint/social areas are intentionally located at the areas of the building with the most solid elements to the facade, limiting the amount of visual disruption to the glazed facade externally and promoting natural daylight internally.



4.4. Interior Design Overview

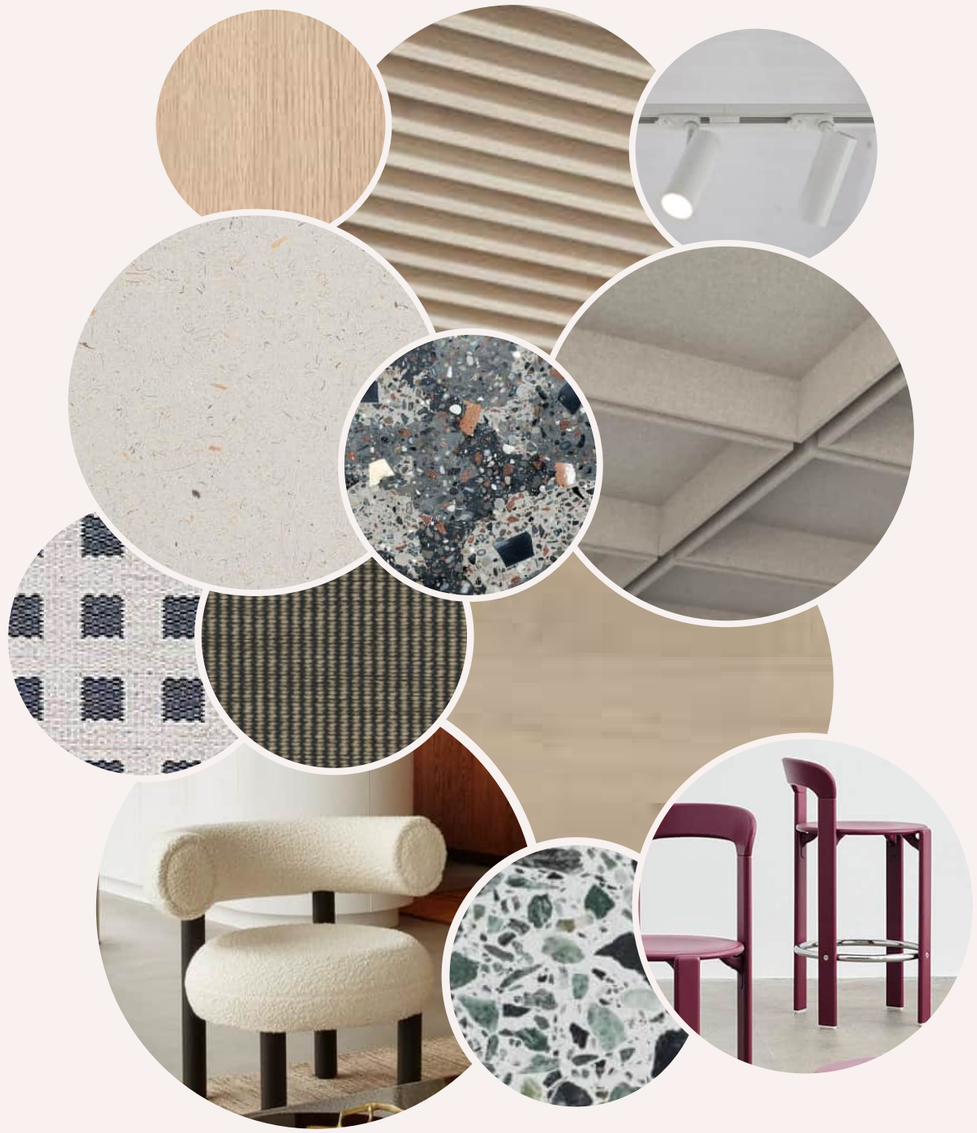
The interior design of the Sheppard Robson Manchester studio has been developed by ID:SR, the interior design studio of Sheppard Robson, as a direct expression of the practice's values. The scheme seeks to demonstrate what it means to design with conviction and sensitivity: to understand a building deeply, respect its heritage, and create a space that enriches daily working life, whilst contributing to the building's ongoing story.

The design takes its cues from the building itself. The bronze palette, geometry and rhythm of the façade, the raw texture of the concrete frame, and the quality of light filtered through bronze-tinted glass are all woven into the design vocabulary of the studio. The selection of materials and finishes aim to provide a refined, neutral background to the existing heritage finishes, celebrating the heritage elements rather than competing with them. This neutral palette also creates a backdrop to allow the studio to be populated with examples of work in printed, digital and physical model format.

Light tone timbers and soft natural tones complement the deep brown of the window frames and suite doors, whilst creating a bright and crisp workplace setting. In line with the TFOG, interventions and finishes are used sparingly to create minimal disruption to the heritage elements, with interventions driven by clear functionality and activity, to limit the carbon impact of the fitout.

Further to this, the selection of materials and finishes has been considered throughout the lens of the TFOG's sustainability guidance. Products have been evaluated for embodied carbon credentials, whole life performance, alignment with circular economy principles and, where possible locally sourced, consistent with the wider carbon reduction strategy of the building.

The fitout is organised around two distinct but coherent zones that together establish a rich and functional workplace. Level 10 is the practice's public face, an environment of quality and hospitality designed to communicate the ambitions and craft of the practice to clients, collaborators and guests. Level 9 is the creative engine, an open, light-filled studio where the practice's day-to-day work is done. Together, they create a workplace that reflects the full range of what Sheppard Robson does and how it does it.



INTERIOR DESIGN MATERIAL AND FINISHES MOOD BOARD

4.5. Interior Design Look & Feel



4.6. Key Spaces - Client Arrival & Meeting

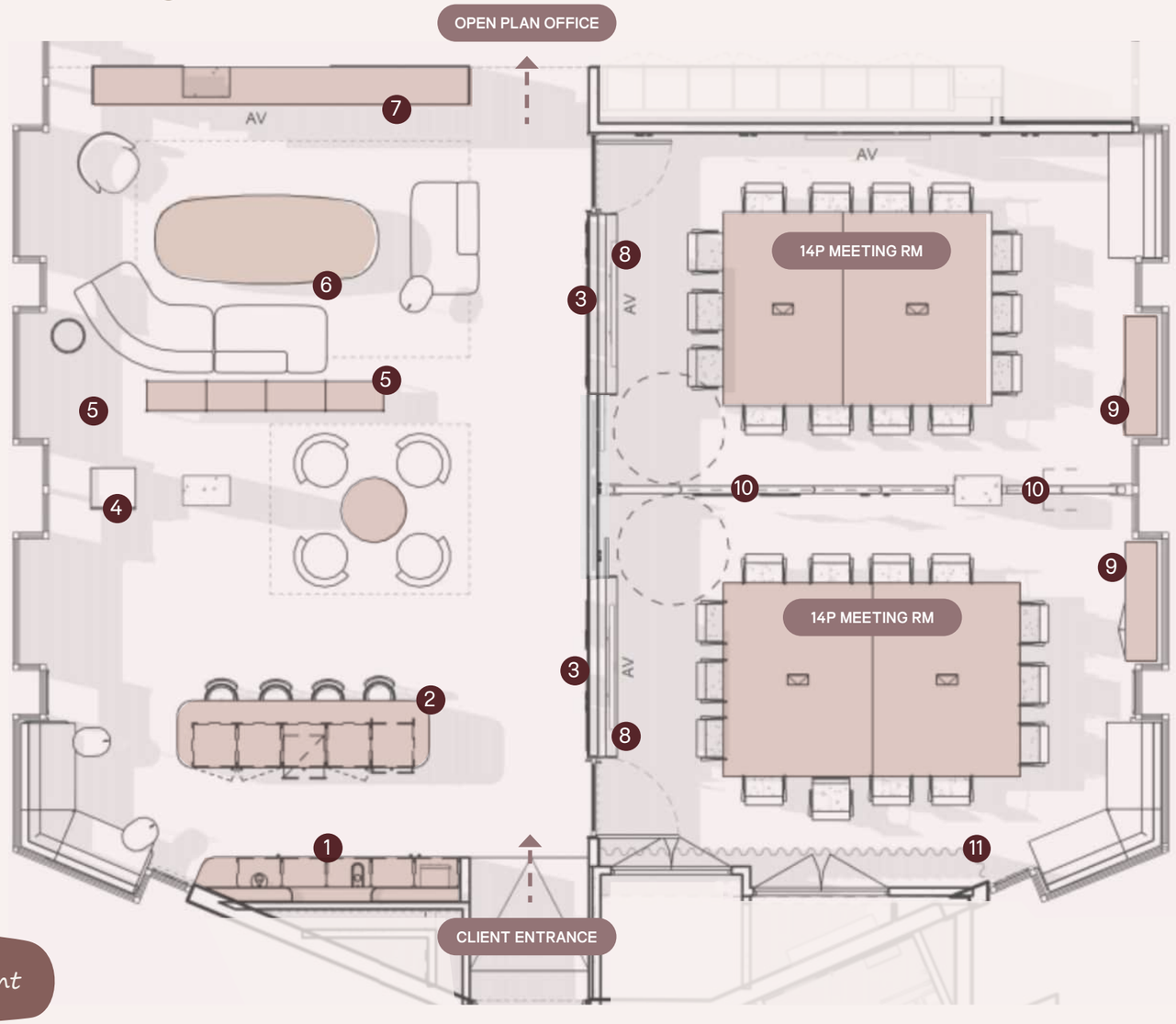
Touchdown







Client Refresh Point





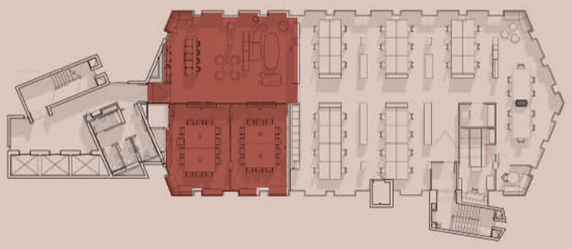


Client Meeting Rooms

KEY ELEMENTS

1. **Refreshment point**
2. **Refreshment island**
3. **Magnetic, write on wall**
   Project showcase
4. **3D Printer**
5. **Low level storage**
6. **Touchdown**
7. **Storage wall**
   Model showcase and integrated AV screen
8. **AV screen**
   with integrated joinery
9. **Credenza**
10. **Folding partition**
    with integrated acoustic panels & write on, magnetic surface
11. **Solid curtain**
    to screen riser doors

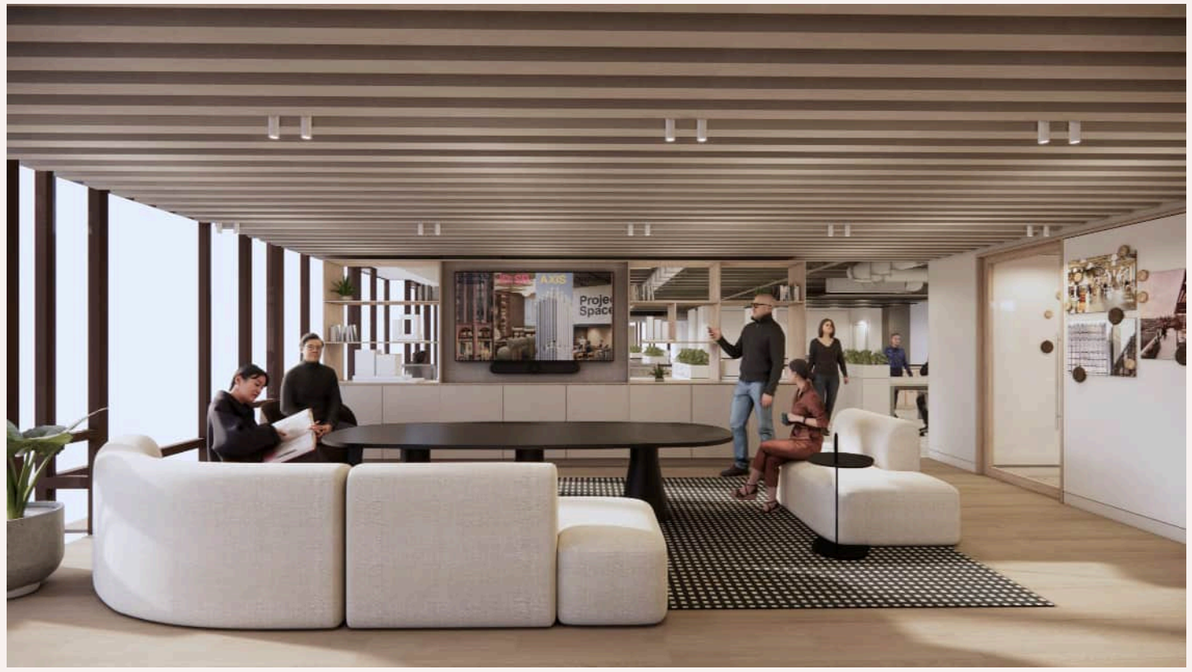
KEY PLAN
Level 10



4.7. Visuals - Client Arrival & Touchdown

The client arrival occupies the principal area of Level 10 and serves as the primary interface between Sheppard Robson and its clients, collaborators, and guests. The space is conceived as a hospitable environment that communicates the quality and ambition of the practice from the moment of arrival.

Key elements include a dedicated touchdown zone with integrated AV provision, a storage wall incorporating a model showcase and integrated AV screen, and a credenza providing supplementary display and storage at the perimeter. A writeable and magnetic wall surface serves as both a practical tool for design discussion and a dynamic project showcase, directly reflecting the nature of the practice's work. The material palette focuses on natural materials and textures, with engineered timber flooring, light-toned joinery, and rich textile finishes establishing a premium environment appropriate to a client-facing setting within a Grade II listed building.



CLIENT ARRIVAL PRESENTATION SPACE



CLIENT ARRIVAL



CLIENT ARRIVAL SHOWCASE WALL

4.8. Visuals - Client Refresh

The client refresh point is positioned within the arrival zone of Level 10 to provide a hospitality-led arrival space befitting the quality of the wider client floor. The refresh point comprises a bespoke kitchenette, with integrated servery provision including a Zip Hydrotap and adjacent island unit. The joinery is detailed with neutral tones, consistent with the wider material palette of the floor and Granby Rock countertops and splashback, creating a material dialogue with the joinery items in the communal areas on ground floor. The ceiling above the refresh point and island is enlivened by a linear slat raft and track lighting, establishing a warm, layered, and intimate atmosphere appropriate to a hospitality-led setting.

4.9. Visuals - Meeting Rooms

The meeting accommodation on Level 10 comprises two fourteen-person meeting rooms divided by a folding partition, incorporating integrated acoustic panels and a writeable and magnetic surface. This provides flexible subdivision of the meeting rooms, enabling the space to be reconfigured to suit a range of engagement formats from informal design reviews to larger presentations. Glazed doors provide visual transparency between the meeting rooms and the arrival zone creating an active arrival space and visual connectivity. AV screens are integrated into bespoke joinery assemblies , supplemented by writeable surfaces and magnetic wall panels to support the practice's design process. A grid ceiling raft is installed to enhance acoustic performance and create a more intimate aesthetic to the meeting rooms. Riser doors at the perimeter are screened by solid curtains, maintaining a clean and coherent aesthetic throughout.



CLIENT REFRESH POINT



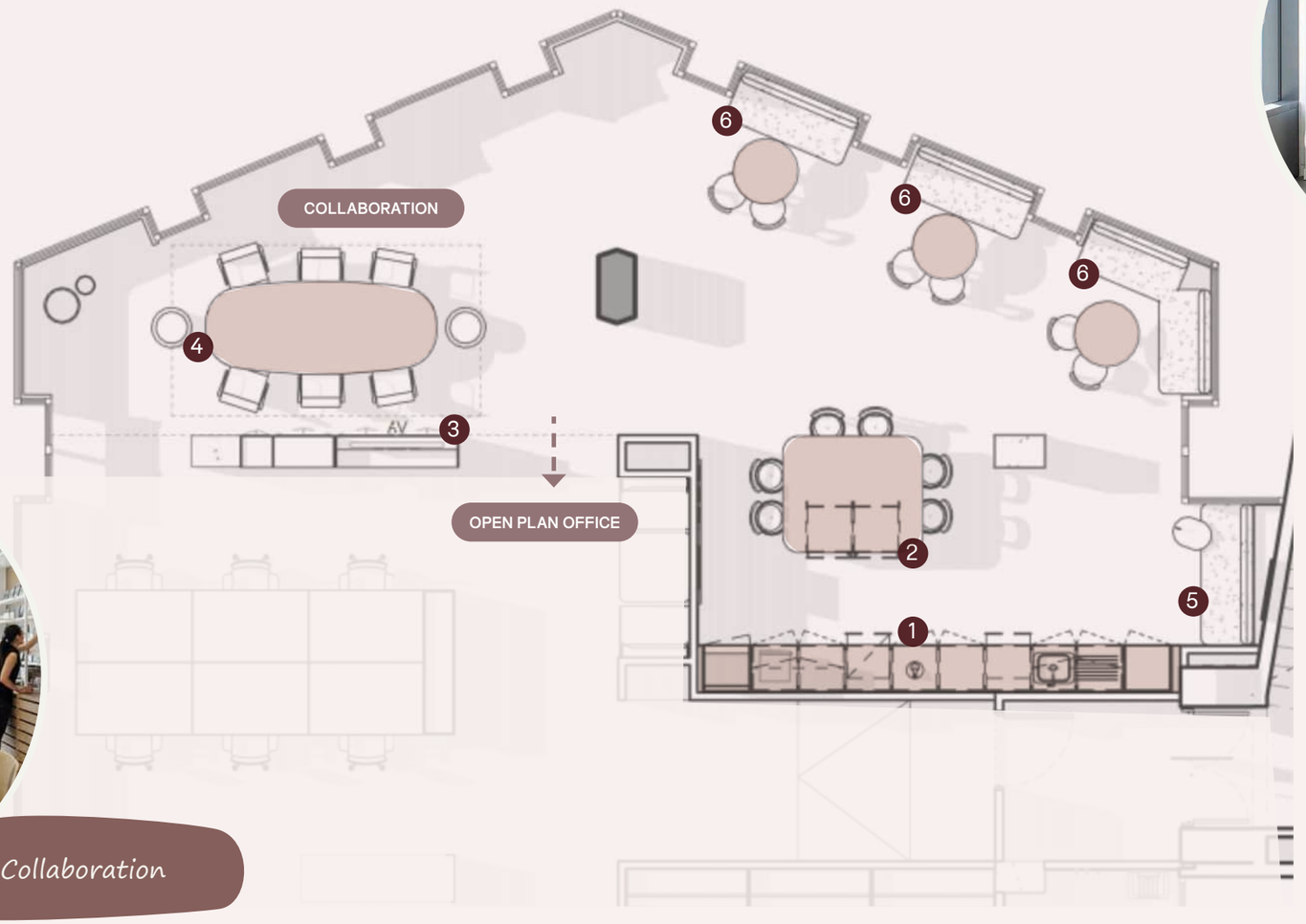
MEETING ROOM

4.10. Key Spaces - Staff Refreshment & Collaboration





Collaboration







Staff refresh Point

KEY ELEMENTS

1. **Refreshment point**
2. **Refreshment island**
3. **Storage wall**
   with integrated AV screen
4. **Collaboration table**
5. **Banquette seat**
   with planter to the back
6. **Window banquette seating**

KEY PLAN
Level 9



4.11. Visuals - Staff Refresh Point

The staff refresh point is positioned at the apex of Level 9, forming a social focal point to the working studio. The layout comprises a kitchenette and a central island unit, both finished in neutral tones consistent with the wider material palette and incorporating a Zip tap, microwaves, coffee machine, fridge, dishwasher and storage units. Perimeter seating and planters integrated into the window bays enhance the social character of the space, encouraging informal pause and connection within the rhythm of the studio day.





STAFF REFRESH POINT

4.12. Visuals - Staff Collaboration Area

The staff collaboration zone is positioned adjacent to the refresh point on Level 9 and forms an integrated social and working setting at the heart of the studio floor. The layout incorporates a generously proportioned collaboration table providing a setting for team reviews, design discussions, and informal working, that makes direct and considered use of the quality of light and the character of view afforded by the bronze-tinted curtain wall. A storage wall with integrated AV screen provides implied separation from the main office floorplate, as well as resource storage and a presentation surface for team and project-wide communication. The overall character of the zone is warm, open, and generous, creating a space that actively encourages the informal conversation and collaborative energy that are central to the life of an architectural practice.



STAFF COLLABORATION AREA

4.13. Internal Partitions

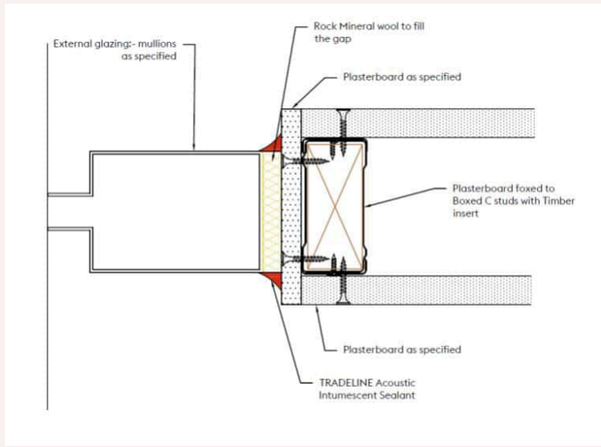
The introduction of partitions has been limited across the floorplates to reduce the impact to the building and promote openness and transparency within the office. Additionally, this aligns with the ethos of both Pall Mall and Sheppard Robson, actively reducing the carbon impact of the interventions.

The specification and arrangement of all partition and internal glazing systems have been developed in accordance with the parameters set out within the TFOG. The partition setting-out strategy follows the hierarchy of principles established by the TFOG, with all partition runs aligned to the rhythm of the external curtain wall façade. Partitions terminate at the centreline of façade mullions or structural columns as required, and no partitions are positioned between mullions or fixed into the glazing system.

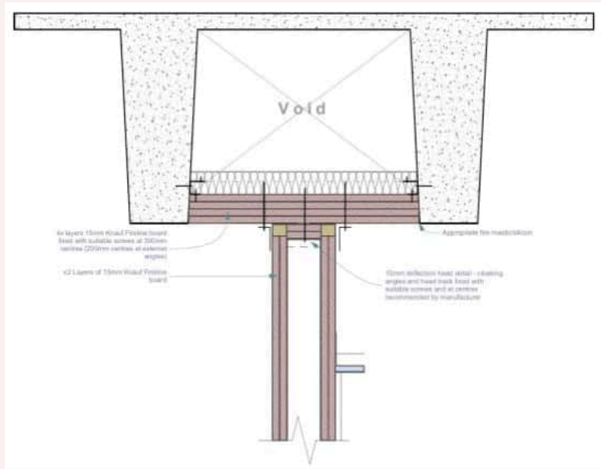
For enclosed rooms — including meeting rooms, the focus rooms, and the enclosed meeting pod — partitions are specified using a British Gypsum metal stud system, with configuration varying to achieves an independently verified acoustic performance of 45-49dB Rw, depending on the room function and in line with the acoustician report. This provides a robust level of sound separation appropriate to the confidential professional discussions undertaken within an architectural and design practice. Lighter-weight single-layer partitions are specified at appropriate non-acoustic locations and will be fixed to the raised access floor rather than slab to limit interventions.

In accordance with the TFOG's guidance, partitions running parallel to the curtain wall include glazed sections to maximise transparency and visual connectivity across the floorplate, All perimeter abutments follow the approved detail set out in the TFOG, shown adjacent, with no fixings made into the glazing system. Partitions are specified as single-stud construction, as required by the TFOG to limit the visible depth of partition from the exterior.

Where partition heads abut the ribbed concrete soffit, the coffer gaps are lined with plasterboard to create a continuous deflection head in accordance with the indicative details established within the TFOG. The drylining infill is specified to achieve the fire rating performance required by the fire strategy. No fixings are made to the underside of the concrete ribbed slab; all fixings are located on the vertical face of the ribbed downstand in accordance with the structural parameters set out in the TFOG.



PARTITION FACADE ABUTMENT DETAIL



PARTITION SOFFIT INFILL DETAIL

4.14. Glazed Screens

Wall finishes across the fitout have been selected to balance functional performance with design quality and Internal glazed screens have been specified to align to the style of the timber screens installed as part of the refurbishment outlined in the TFOG. To promote as much natural daylight between spaces the design of the screens incorporates glazing from floor to soffit height. The specification of the system is also aligned to the acoustic requirements setout by the acoustician.

The finish of the glazed screen frames has been chosen to align to the light tone timbers specified to all other joinery items, to ensure consistency of finish throughout. Where required the glazing will be installed with the necessary manifestation.

4.15. Wall Finishes

Wall finishes across the fitout have been selected to balance functional performance with design quality and heritage sensitivity, in keeping with the material palette described within the TFOG. In the open-plan studio areas, walls are finished in an off-white tone (WF61A), providing a neutral and light-reflective background that maximises the quality of daylight entering through the bronze-tinted glazing and that sits sympathetically against the tones of the wider palette. Feature accent walls (WF61B/C) are introduced at selected locations, eg. refresh point and booth seating areas, to provide visual punctuation and richness within the studio and to create contrast with the natural material tones.

Acoustic wall panels (WF51A and WF52A) are introduced in meeting rooms and collaboration areas, providing acoustic attenuation, whilst contributing textural warmth and material depth to the interior. Writeable and magnetic surfaces (WF11A & WF12A) are incorporated throughout to support the practice's design process in meeting rooms and collaboration spaces. Cork panels (WF53A) are also installed at studio pinup locations, providing flexible surfaces for the display and review of design work. These finishes align directly with the TFOG's description of applied textured wall panelling providing both acoustic qualities and visual textural interest, and follows similar specification to the existing lower floors.

At the staff refreshment points, ceramic tiles are introduced in a brick-format tile (WF31A. The smaller-format and orientation of the tile at these locations consciously references the handmade mosaic heritage of the building, in keeping with the TFOG's guidance that wall tiles should offer smaller-format ceramics reflecting the heritage fabric. Grout colours have been carefully co-ordinated, with stainless steel angle trims to all exposed edges to provide a clean and durable finish.

Curtains are incorporated at selected glazed screen locations for privacy. An additional curtain is introduced within the Level 10 to conceal the riser doors, echoing the strategy already implemented within the building.

The specification of all wall finishes has been specified to align with the requirements of the fire ratings for each space.

4.16. Floor Finishes

Floor finishes have been selected to provide appropriate performance, aesthetic quality, and accessibility across the varied functional zones of the fitout, with sustainability credentials and whole life performance considered throughout.

In the open-plan studio areas and general circulation of Level 9 and 10, a tufted patterned, structured loop pile carpet tile (FL01A) is installed in a non-directional layout, providing a practical, durable, and acoustically beneficial surface appropriate to the active environment of an architectural studio. An alternative carpet tile (FL02A) is introduced in the meeting rooms, providing tonal variation and spatial definition within the plan. Both carpet tile specifications are selected for their sustainability credentials and low embodied carbon performance.

Engineered timber flooring (FL11A) is introduced to the client arrival zone on Level 10, providing a premium floor finish appropriate to the hospitality-led arrival character of the floor. The light tone of the timber maintains consistency of finish with other timber elements and create a bright, welcoming

A woven vinyl sheet (FL21A) is specified at the refreshment point, collaboration and library, providing a durable but high quality surface at areas subject to food and drink spillage. Marmoleum sheet (FL22A) is specified at print stations, safety flooring (FL23A) is specified within the cleaner's store and anti-static vinyl (FL24A) is incorporated within the comms room on Level 9.Loose-lay rugs (FL71A, FL71B and FL72A) are incorporated within the lounge and collaboration settings to define zones and introduce a more relaxed, warmer environment.

All floor finish transitions across the fitout are detailed to achieve flush, step-free surfaces throughout in compliance with Part M of the Building Regulations.

4.17. Reflected Ceiling Plans

The ceiling strategy for the fitout has been developed to limit the adjustments to the existing fitout, to maintain the approved design where possible and reduce the amount of intervention and associated embodied carbon. Where interventions have been made, they complement and reinforce the exposed soffit aesthetic established through the CAT A works, whilst introducing acoustic comfort and material warmth where required by the functional programme.

Throughout the open-plan studio areas, the exposed concrete ribbed soffit is retained and celebrated in RAL 7044 Silk Grey with all suspended services painted to match, as per the approved works, maintaining the legibility and character of the original structural form.

Further Ceiling finishes respond to the acoustic, functional, and aesthetic requirements of each space type across the fitout, as described in Section 3.4 above.The perimeter bulkhead, installed as part of the CAT A works, is retained throughout, with none of the new proposed ceiling finishes directly interfacing with the bulkhead.

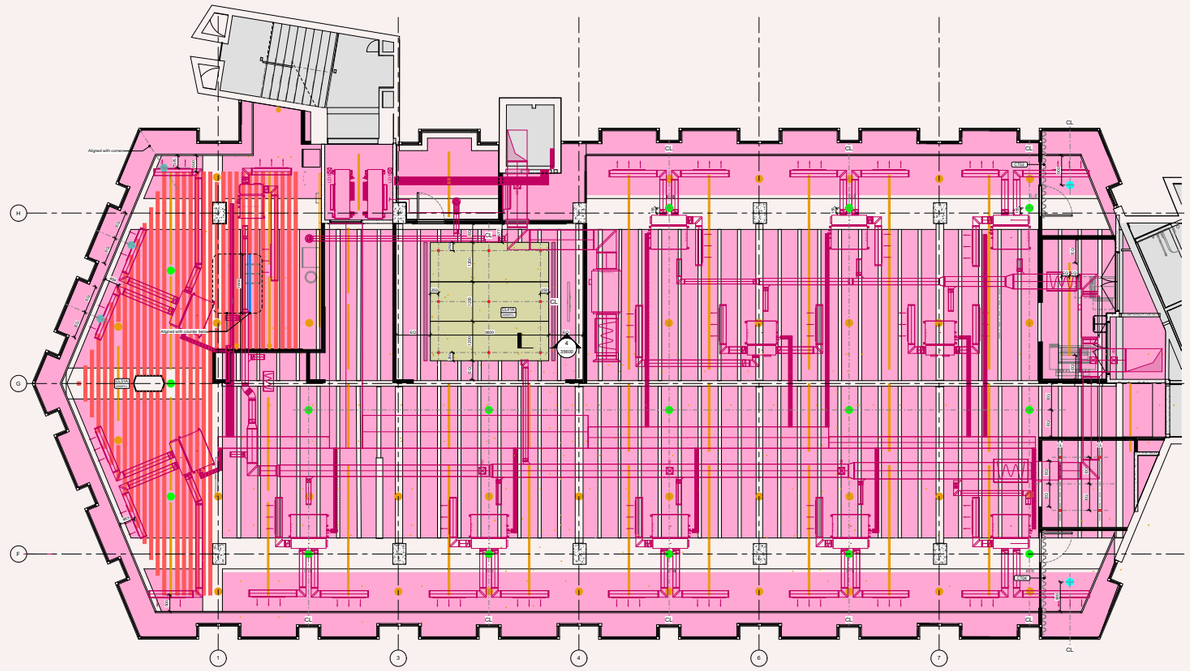
Feature acoustic ceiling rafts are introduced at key locations to provide meaningful acoustic attenuation through purposeful material application, in keeping with the TFOG's direction that feature ceilings should perform an acoustic function rather than serving as purely decorative elements. Rafts of linear slat ceiling elements (CL51A) are introduced at selected locations across both floors, at the arrival space and the staff refresh and collaboration areas, identifying the more communal areas of the floorplate. These elements provide acoustic treatment and visual warmth, and are directly referenced in the TFOG and specified in the existing serviced office fitouts.

In the enclosed meeting rooms a square frame acoustic grid raft, in PET felt (CL43A), is installed to enhance acoustic performance and create a more formal environment. The proportion of the removable panels will allow maintenance access to services above. The raft will also be set back from the facade to limit visual obstruction when viewed externally.

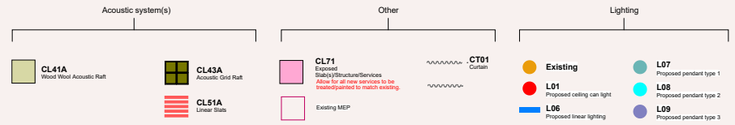
Wood wool acoustic rafts (CL41A), again replicating finishes from the serviced office fitouts, are introduced within the library, providing acoustic absorption and a natural material finish appropriate to the character of the space.



LEVEL 10 REFLECTED CEILING PLAN



LEVEL 09 REFLECTED CEILING PLAN



4.18. Lighting

The lighting strategy is to maintain the existing CAT A fixtures to the open plan office, which are set out in a disciplined grid aligned to the centrelines of the curtain wall assembly. This strategy upholds the sustainable agenda of the fitout reducing waste and embodied carbon, whilst also aligning to the rhythm of the building as setout as a fundamental requirement in the TFOG .

Alternate lighting is only introduced in areas where feature ceilings have been installed to respond to the new layout, the function of the space and establish spatial hierarchy.

At Level 9, pendant fittings are introduced within the refresh point, breakout and collaboration zone, creating an intimate and social atmosphere at the studio heart. Pendants are also specified within the focus rooms, providing a considered scale of light fitting relative to the room proportions. Track and spot fittings are incorporated above the refreshment island and collaboration areas, supplemented by wall-mounted luminaires to establish a warm and layered lighting environment.

At Level 10, track and spot fittings are to be installed within the linear slat raft at the arrival area, supplemented by pendants at the island teapoint. Within the meeting rooms, recessed circular spot lights are integrated into the feature raft. Table lamps are incorporated within the meeting rooms and focus rooms, providing a more intimate and considered quality of light appropriate to the setting.

Linear tape lighting is incorporated within key joinery assemblies to illuminate refreshment points and feature joinery.

For further details of the lighting proposals refer to the Lighting Specification Document.

4.19. MEP Services

The strategy for the MEP services is to maintain as much of the existing systems as possible across the floorplate, with the interventions only being made where new feature soffits demand an alternate strategy or adjustments are required where there are physical clashes with partitions.

The mechanical strategy for the fitout utilises the existing Hybrid Variable Refrigerant Flow (HVRF) system installed as part of the CAT A works, which provides simultaneous heating and cooling via ceiling-mounted direct ducted fan coil units to each floor. The system uses the lower global warming potential refrigerant R32 in place of R410a and is connected to the building's centralised BMS.

The CAT B mechanical layout for Levels 9 and 10 is to be developed in close coordination with the original MEP contractor to reduce disruption and ensure as seamless a process as possible. Amendments to the CAT A mechanical layout have been made to accommodate the proposed partition arrangement, with fan coil unit and ductwork positions adjusted to maintain the alignment setting-out principles of the TFOG.

The alternate strategies developed with the MEP engineers for the spaces with new ceilings can be found in the detailed MEP information. All mechanical amendments will comply with the building's fire strategy and do not compromise any fire compartmentation elements installed as part of the CAT A shell and core works. The MEP and fire strategy will be reviewed by the landlord, building control and the fire service to ensure compliance.

Primary ventilation to Levels 9 and 10 is provided by the tower block air handling unit. Supply ventilation is demand-controlled via CO_2 sensors in VAV boxes and at floor level, varying between maximum occupancy supply and a minimum volume of 60% of supply capacity.

All proposed mechanical amendments have been submitted to the landlord for review and approval in accordance with the requirements of the TFOG, prior to the commencement of any works on site.

4.20. Sustainability

Sustainability sits at the heart of the proposed fitout for the Sheppard Robson Manchester studio, reflecting both the practice's own commitment to responsible design and the wider sustainability agenda embedded within the Pall Mall building and the requirements of the TFOG. The fitout has been developed as a direct extension of the environmental ambitions established through the CAT A redevelopment, which achieved an EPC A rating, a BREEAM Very Good assessment, and a net zero carbon operational design, with all electricity supplied from renewable sources. Sheppard Robson's occupation of Levels 9 and 10 has been designed to uphold and reinforce these achievements, ensuring that the fitout does not undermine the environmental performance of the building and where possible actively contributes to its sustainability credentials.

At the core of the fitout strategy is the principle to limit intervention and reduce applied finish, significantly reducing the embodied carbon of the fitout. Maintaining as much of the original CAT A fitout elements, such as MEP equipment, raised access floors and bulkheads reduces waste and the volume of new elements introduced. Where new elements have been installed, material selection across the fitout has been guided by the embodied carbon framework set out within the TFOG, which benchmarks standard specification products against lower-carbon alternatives adopted across the Pall Mall development.

Finally, and perhaps most fundamentally, the decision to occupy an existing Grade II listed building — rather than moving to a new-build environment — is itself a significant sustainability statement. The embodied carbon of a building of this scale and solidity, already invested over more than half a century, represents a resource of enormous value. By choosing to remain within the city's historic fabric and to invest in the long-term viability of a restored listed building, Sheppard Robson is demonstrating in its own accommodation the same principles it advocates in its work for clients: that the most sustainable building is one that already exists, and that the most responsible act of design is frequently one of careful, considered stewardship rather than replacement.

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